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# East Meets West in Enescu's Second Sonata for Piano and Violin, Op. 6.

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**EAST MEETS WEST  
IN ENESCU'S  
SECOND SONATA FOR PIANO AND VIOLIN, OP. 6**

**A Written Document**

**Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts**

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**by  
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Diploma, Bucharest Conservatory, 1968  
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## **ABSTRACT**

The music of George Enescu (1881-1955) is today associated primarily with the world of violin playing. Much like his famous predecessors--Corelli, Vivaldi, Paganini, Spohr--Enescu also left behind an impressive number of compositions. But unlike those of his predecessors, Enescu's compositions are virtually unknown in the West. The lack of scores, the lack of literature in English or any other western European language, and also the critics' inability to place his music in any of the known compositional schools, contributed to an almost total neglect of his music.

This paper attempts to shed some light on one of Enescu's early chamber works, the Second Sonata for Piano and Violin, Op. 6. Written when he was only seventeen, this sonata occupies a pivotal place in Enescu's compositional career. Most of his later works bear the stamp of this Second Sonata in terms of harmony, counterpoint and form.

The paper consists of three chapters. Chapter One presents an overview of Enescu's life and work, discussing the most important events of his career. This chapter also surveys his most important compositions.

Chapter Two is an analysis that treats many significant facets of Enescu's Second Violin Sonata, focusing on the influences that shaped his musical thinking: Franck and the cyclic sonata, Brahms and polyphonic instrumental texture, French impressionism and especially Romanian folklore, which haunted Enescu throughout his compositional career and which adds a unique flavor to his music.

Chapter Three compares Enescu's later works such as the Octet for Strings, op. 7, the First Orchestral Suite, op. 9, the Third Violin Sonata, op. 25,



etc. to his Second Violin Sonata. Similar compositional techniques that appear in his mature pieces underline the vital importance of this early masterwork.

## CHAPTER I

### GEORGE ENESCU

Enescu was in truth one of the most universal composers of this century, and it is frustrating to find that he is still best known in the West for his two early and untypical Romanian Rhapsodies. Judging Enescu by these works alone is like trying to form one's opinion of Ravel when one has heard only Bolero.<sup>1</sup>

#### His Life

George Enescu<sup>2</sup> was born August 19, 1881 in the little village of Liveni <sup>^</sup>Virnav, Romania.<sup>3</sup> His parents, Costache and Maria Enescu, had seven other children who all died from epidemics and illnesses, leaving George an only child destined to grow and develop under the watchful eyes of his worried and overprotective parents.

Costache Enescu, George's father, was the son of an Orthodox priest who was known for his beautiful voice. In addition to administering a large piece of land, Costache was also an amateur musician who in his spare time taught little George how to hold a violin and how to put his fingers on the strings. His wife Maria, born Cosmovici, was in Enescu's own words gifted with "musical

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<sup>1</sup>Noel Malcolm, *Enescu: His Life and Music* (Exeter, England: Toccata Press, 1990), 12.

<sup>2</sup>Enescu spent most of his life in France, and most of his publications are in French. Since *cu*--the last syllable of his last name--is pronounced the same way as *cul*, a vulgar French word for "buttocks", Enescu changed the spelling of his name to Georges Enesco.

<sup>3</sup>The village is now renamed "George Enescu".

instinct".<sup>4</sup> As he stated later in his memoirs, Maria's love for her only child was sometimes suffocating, thereby leaving him with an overly sensitive personality with which he had to struggle for the rest of his life.<sup>5</sup>

Enescu grew up in the remote countryside of Romania, where musical life was almost nonexistent. However, on special occasions, one could see a *taraf*--a Gypsy band--passing through the village playing the favorites of the time. On one such occasion, the three-year-old Enescu had the opportunity to hear a Gypsy man playing his violin. The music affected him in such a way that many years later (1940), in his programmatic suite for Violin and Piano "Impressions of Childhood", op. 28, Enescu portrayed this Gypsy violinist in the movement called *Lăutar* (The Fiddler). This same event was in fact the starting point of a career that would span almost seventy years of composing and performing music, conducting and teaching.

At the early age of four, without knowing how to read or write, Enescu played the tunes of the town fiddlers by ear. One year later, at the advice of Eduard Caudella--a student of Vieuxtemps and Enescu's first teacher--he began learning the basics of musical notation and of music theory. A later encounter with Caudella in 1888 persuaded Costache Enescu to send his seven-year-old son to Vienna in order to further his education and deepen his knowledge of Western culture.

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<sup>4</sup>Bernard Gavoty, ed., *Les Souvenirs de Georges Enesco* [George Enescu's Memoirs] (Paris: Flammarion, 1955), 38. This volume derives from the 1951 taped conversations between Enescu and Gavoty. The conversations were first broadcast on French radio and later edited for publication. All translations in this paper are my own.

<sup>5</sup>*Ibid.*, 33.

In spite of rigid rules concerning the age of applicants, the young violinist was admitted to the Vienna Conservatory (*Conservatorium für Musik und darstellende Kunst der Gesellschaft der Musikfreunde in Wien*). The only other case of a very young child prodigy being accepted there was that of Fritz Kreisler, who preceded Enescu by a few years.

In Vienna, Enescu broadened his violin repertoire along with his musical horizons. He also attended many theoretical courses which gave him a solid professional base. Robert Fuchs was his teacher for harmony, counterpoint and composition and Adolph Prosnitz was his music history teacher. His violin teacher was Joseph Hellmesberger, Jr., who was also the leader of the Hellmesberger Quartet, composer and conductor of the Vienna Philharmonic Orchestra.

In Hellmesberger's house, where Enescu lodged, music was a way of life. String quartets were performed daily and the best of the Viennese traditions were passed on to the young apprentice, Hellmesberger's grandfather having been a contemporary and friend of Beethoven. There, Enescu also met Brahms and fell in love with his music.

In Vienna, the child prodigy heard the great classical masterworks for the first time. Thanks to Hellmesberger, Jr. the conductor, he was able to see and hear most of Wagner's operas, which affected him in a direct and powerful way. In his memoirs, Enescu commented on Wagner's music, stating that "Since I was ten, certain Wagnerian chromaticisms were part of my vascular system...."<sup>6</sup>

In January 1893, as part of the annual concert given by the student orchestra of the Conservatory, Enescu performed the first movement of the Mendelssohn Violin Concerto with Hellmesberger, Jr. as the conductor. In July

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<sup>6</sup>Gavoty, *Les Souvenirs*, 57.

of the same year he graduated from the Conservatory and received the *Gesellschafts-medaille*--a medal honoring his diligence and his accomplishments.

One year later, in March of 1894, Enescu played his first Bucharest recital in the famous Ateneul Român Hall. The piano accompaniment was provided by Hellmesberger, Jr. himself and the program consisted of Mendelssohn, Vieuxtemps, Godard and Sarasate.

Other recitals and concerts followed, many of which were to benefit charities and other causes. But at the same time, the young virtuoso felt the need to do more than just perform. Many compositions dating from this period bear witness to Enescu's strong desire to write music. Two Concert Overtures in Wagnerian style, an "Introduzione" for piano and a Ballad in B-flat major for piano are only a few examples of what "was only a beginning, an accumulation of strength to lay the foundation of a new edifice which was yet to be erected".<sup>7</sup>

In January 1895, at the advice of Hellmesberger, Jr., Enescu left for Paris. There, with a letter of introduction from his former violin teacher, he met Jules Massenet, composer and professor at the Paris Conservatory.

While the Vienna Conservatory was well known for its strict rules concerning the age of applicants, the Paris Conservatory--one of the highest ranking musical institutions in western Europe--was well known for its high entry standards, especially for foreigners. Before Enescu, only a handful of foreign musicians had been accepted there, among them Wieniawski, Sarasate and Kreisler. However, for those who knew young Enescu and his multifaceted

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<sup>7</sup>B. Kotlyarov, *Enesco* (Neptune City, New Jersey: Paganiniana Publications, 1984), 21.

talent, his acceptance there came as no surprise. In his *Souvenirs radiophoniques* Alfred Cortot described his first encounter with Enescu and the unforgettable moment of hearing the teenager play Brahms's Violin Concerto and Beethoven's "Aurora" sonata equally well.<sup>8</sup>

Under Massenet's guidance, Enescu wrote three symphonies, one of which was later performed in Bucharest under the composer's direction. Other student works from this period, all showing a strong Brahmsian influence, are *La Vision de Saul*, *Ouverture Tragique*, a piano quintet and a Ballade for violin and piano dedicated to Eva Rolland.

Enescu's other mentors during this period were André Gél'dage for counterpoint and fugue, and Martin Pierre Marsick for violin. Succeeding Eugène Sauzay, Marsick was an excellent professor with a good reputation. Yet Enescu described his class as the least memorable one.<sup>9</sup> Even though he improved his playing and learned new pieces, he failed to fulfill Marsick's expectations of winning *Premier Prix* until 1899, when the jury unanimously awarded the teenager this coveted prize after hearing him play the Allegro from Saint-Saëns's B-minor Violin Concerto.

By contrast, the courses taught by Gél'dage not only contributed to the development of the young composer, but also stimulated his desire to write. Talking about his former mentor, Enescu said that "Gél'dage was an admirable professor, teaching counterpoint and fugue like nobody else."<sup>10</sup> Further, to

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<sup>8</sup>Gavoty, *Les Souvenirs*, 65-66. Cortot is referring here to the "Waldstein" Piano Sonata, op. 53 in C.

<sup>9</sup>*Ibid.*, 72.

<sup>10</sup>*Ibid.*, 57.

emphasize the impact of G ldage's teachings on his career, he stated that "I was, I still am, and I always will be G ldage's student."<sup>11</sup>

After Massenet's resignation from the Conservatory (1896), the composition class was entrusted to Gabriel Faure . At the peak of his compositional career, Faure  attracted many promising talents from the younger generation. Some of the most famous names among those attending Faure 's class were Louis Auber, Nadia Boulanger, Jean Roger-Ducasse, Pierre Maurice, Maurice Ravel, Florent Schmitt and of course, Enescu. With time, Enescu, who not only studied Faure 's music but also performed it, developed a close relationship with his master. Many years later (1922), he was to show his gratitude by writing *Hommage   Gabriel Faure *, a piano piece paying tribute to the aging composer.

In the years between the two World Wars, Enescu's musical activities were rich and diverse. His European concert tours included France (1922, '26, '30, '33, '35, etc.), Spain (1922, '27, '31), Portugal (1927, '31), Belgium (1936, '38), and of course Romania (1921, '22, '23, etc.). His North American concert tours which took place almost every year between 1923 and 1939 included performances in Boston, Chicago, Detroit, Indianapolis, Los Angeles, Montreal, New York, Philadelphia, and Toronto, to name a few.

On top of this hectic concert schedule, Enescu found enough time and energy to share his musical experience and knowledge with the younger generation. Between 1928 and 1930 he taught and lectured at  cole Normale in Paris and at Harvard University in Cambridge. Later (1947-1954), he also taught at  cole instrumentale Ivonne Astruc in Paris, The Mannes School of Music, the University of Illinois, Brighton and Bryanstone in England, the

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<sup>11</sup>Gavoty, *Les Souvenirs*, 84.

American Academy of Music in Fontainebleau, France and at Academia Chigiana in Siena, Italy. Among those who benefited from Enescu's musical expertise were luminary talents like Arthur Grumiaux, Ida Haendel and Yehudi Menuhin.

For the duration of World War II, Enescu spent his time close to the suffering people of his country, conducting and performing concerts for charities, hospitals and wounded soldiers. Unfortunately, the end of the war brought great and unwelcome changes for eastern Europe. Long-standing political systems were shattered overnight, transforming democratic countries into communist ones and completely changing people's lives, lifestyles and beliefs. In 1946, forced to give up almost everything he owned, Enescu and his wife Maria Contacuzino-Enescu left the country they so dearly loved and established residence in Paris, where he died in self-imposed exile on May 4, 1955. As a final homage to the great musician, his adoptive country allowed his remains to be buried in the Père Lachaise cemetery, resting place of the most famous French writers, composers and politicians.

### His Work

Enescu's first success as a composer came in February, 1898, with the public performance of his symphonic suite "Romanian Poem", op. 1. Conducted by the famous Edouard Colonne, the suite had a clear programmatic setting which Enescu himself described as follows:

...eve of a holiday...bells are ringing...The priests are singing. The night falls...the moon rises...a shepherd playing a doina. All of a sudden...a storm breaks out...it dies down, a rooster is heard...bells are ringing again...a general dance, and the Romanian national anthem ends the piece.<sup>12</sup>

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<sup>12</sup>Gavoty, *Les Souvenirs*, 80. For *doina*, see page 28, below.



While the "Romanian Poem" was Enescu's first piece successfully performed in public, the Second Sonata for Piano and Violin, op. 6, was the first piece fully characteristic of his mature style. Finished in April 1899, and dedicated to Joseph and Jacques Thibaud, this sonata was performed for the first time in February 1900, with Jacques Thibaud playing the violin and Enescu playing the piano. Many years later, talking about this piece and the Octet for Strings, op. 7, Enescu said that during this period "he was becoming himself".<sup>13</sup>

The two Romanian Rhapsodies, op. 11, that followed shortly after (1900, 1901) are probably Enescu's most popular and widely known pieces. Based on authentic folk tunes, they owed their success to the exotic nature of the material, as well as to the brilliant manner of their presentation. The Rhapsodies as well as his Orchestral Suite No. 1, op. 9, were performed for the first time in February 1903, in Bucharest under the direction of the composer.

Enescu's symphonic approach to writing--the use of sonata form, clearly delineated thematic structures, development of motives, etc.--can be heard in most of his instrumental and chamber music as well as in his symphonies. Of his three mature finished symphonies, the Symphony No. 1 in E-flat major and the Symphony No. 3 in C major with organ, piano and wordless choir are better known and performed more often. Consisting of only three movements, the Symphony No. 1, op. 13 (1905) is a mixture of Romantic impetus and dramatic undertones. Reminiscent of Franck's D minor Symphony, the work was first performed in January 1906 in Paris, under the direction of Colonne.

After finishing his First Symphony, Enescu's next project was the Dixtuor, op. 14, for wind instruments, inspired by the music of his native land. Written in 1906 for two flutes, oboe, English horn, two clarinets, two bassoons and two

<sup>13</sup>Gavoty, *Les Souvenirs*, 83.

horns, the Dixtuor consists of three movements of which the first and third are in sonata form--again showing the importance of this type of musical organization in Enescu's thinking. The piece was first performed in June 1906 in Paris by *La Société moderne des instruments a vent*.

The Symphony No. 3, op. 21 (1919, rev. 1921), a monumental work which took Enescu three years to complete, uses an extremely large orchestra including six horns, six trumpets, five trombones, three tubas, two harps, piano, organ, celesta, glockenspiel, large percussion section and a wordless choir. Consisting of three large movements and written in cyclic form, the symphony was performed in its final version in February 1921 in Paris under the direction of Gabriel Pierné.

Enescu's Third Sonata for Piano and Violin, op. 25 (1926), like the Dixtuor, was inspired by the music of his native country. Written in three movements and subtitled "In Romanian popular character", the sonata uses church modes (especially the Dorian), Oriental modes, as well as quarter-tones. It also contains some of the most sophisticated and detailed notation in the entire violin literature, making it an interesting but difficult piece to play. The sonata was first performed by the composer in January 1927 in Oradea, Romania.

Enescu's last work for violin and piano was his "Impressions of Childhood", op. 28 (1940). Clearly autobiographical in content, this suite contains ten connected episodes forming a single artistic whole. Each episode has its own title: The Fiddler, The Old Beggar, The Brook in the Garden, The Bird in the Cage and the Cuckoo Clock, Lullaby, The Cricket, Moonlight, The Wind in the Chimney, The Storm in the Night, and Sunrise. These ten musical

pictures, suggesting a busy day in the life of Enescu's childhood,<sup>14</sup> were performed for the first time by the composer himself in February 1942 in Bucharest.

Long before Neoclassicism became a widely influential musical movement, Enescu was strongly attracted by the older forms such as the suite, toccata, and passacaglia. His Piano Suites, op. 3 "in old style" (1897) and op. 10 (1903), as well as his Orchestral Suites, opp. 9 and 20 are only a few examples of Enescu's interest in pre-classical music. Finished in 1938, the third Orchestral Suite, op. 27 *La villageoise* (The Rustic Suite) is a programmatic work. Subtitles such as: "Nature awakening in the spring", "A moonlight stream", "A village dance", "Migrant birds at nightfall" and "The childhood home" were self-explanatory when the suite was first performed in February 1939 by the New York Philharmonic under the direction of the composer.

In addition to instrumental, chamber and orchestral pieces, Enescu also wrote an impressive number of vocal works, some of which have opus numbers, some of which do not. Of those having an opus number, three sets of songs stand out due to the variety of their subject matter and emotional content. The first set of songs, "Three Melodies for Voice and Piano", op. 4, is based on poems by Jules Lemaitre and Sully Prudhomme, and was published by Enoch and Co. in December 1899. His second set of songs, "Seven Songs" based on poems by Clement Marot, op. 15 (1908), is probably the most popular one. Performed for the first time in December 1908 in Paris by tenor Jean Altchewsky, these seven miniatures display a wide emotional gamut ranging from laughter to tears and from lyricism to grotesquerie. Enescu's last set of songs, "Four Melodies" based on poems by Fernand Gregh, op. 19, was written

<sup>14</sup>Gavoty, *Les Souvenirs*, 36-37.

over a longer period of time (1902, 1915, 1916, 1936) and exemplifies his mature style.

Enescu's greatest accomplishment in the field of vocal music was undoubtedly his opera *Oedipe*, op. 23. Based on Sophocles' *Oedipus Tyrannus* and *Oedipus at Colonnus*, the opera consist of four acts and requires a cast of approximately 350. The libretto was written by Edmond Fleg, a well known poet and dramatist. Fleg, who also wrote the libretto for Bloch's opera *Macbeth*, subtly altered the emphasis of the work, enabling us to see Oedipus as a symbol of human life with its processes of suffering and learning, rather than a terrible victim of the whims of fate. Finished in April 1931, *Oedipe* was first performed in March 1936 by the Paris Grand Opera under the direction of Philippe Gaubert.

For his achievements as a composer, interpreter and pedagogue, Enescu was awarded numerous titles, medals and prizes. Some of the most important ones are as follows: member of the Beaux Arts Academy (Paris, 1929), honorary member of the International House Club (New York, 1929), honorary member of the Santa Cecilia Music Academy (Rome, 1931), gold medal of the Society for Education and Encouragement of the Arts, Sciences and Humanities (Paris, 1931), member of the Romanian Academy (Bucharest, 1933), *Grand Prix du Disc* for Bach's Double Violin Concerto (1933), Commander of the Legion of Honour (Paris, 1936), member of the Academy of Arts and Sciences (Prague, 1937), and *Grand Prix* of the International Exposition (Paris, 1937).

Today however, Enescu's legacy is measured not by the number of titles or medals bestowed upon him, but by the depth and emotional power of his musical thinking present in his works and his interpretations, as well as by the powerful influence he exerted upon the younger generation .

## CHAPTER II

### THE SONATA

...one of the most important works in the whole literature of the sonata, and one which is most unjustly and entirely neglected.<sup>1</sup>

This is how Carl Flesch, the famous violinist and pedagogue, characterized Enescu's Second Violin Sonata in F minor. Enescu wrote this sonata while still a teenager, and described its genesis as follows:

When I was fourteen I was walking alone in Prince Maurouzi's garden. Suddenly a rhythm came into my mind; for three years I kept it inside me; then, at seventeen, I wrote my Second Sonata for Piano and Violin in fifteen days.<sup>2</sup>

The sonata consists of three movements in the standard fast-slow-fast tempo pattern. It was conceived as a cyclic work in the manner standardized by Cesar Franck, most notably in his D-minor Symphony. The sonata, which emanates a nostalgic emotional content, is a colorful example of fusion between Eastern European folk music and Western European cultivated music. The result of this fusion is a masterpiece, in many ways unique in the whole violin repertoire.

#### Formal and Thematic Analysis

The first movement (*Assez mouvementé*) is written in sonata form (Table I). Like Brahms's Piano Quintet, op. 34, in the same key, it starts with a

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<sup>1</sup>Carl Flesch, *The Art of Violin Playing*, vol. 2 (New York: Carl Fischer, 1930), 124, quoted in Noel Malcolm, *George Enescu: His Life and Music* (Exeter, England: Toccata Press, 1990), 77.

<sup>2</sup>Gavoty, *Les Souvenirs*, 158.

unison<sup>3</sup> in which both instruments unveil the essence of the entire work--the first theme group. The group is made up of three main elements, which we can call a "zigzag theme", a "sighing motive" and a descending syncopated scale.

Table I: First Movement.

<u>Measure No.</u>	<u>Section</u>	<u>Key</u>
1-79	Exposition	
1-23	1st group	F minor
24-37	transition	
38-64	2nd group	A minor
65-79	closing	
80-100	Development	
80-85	1st section	
85-93	2nd section	
94-100	3rd section	
101-134	Recapitulation	
101-106	1st group	F minor
107-134	2nd group	F minor
135-160	Coda	
135-147	1st section	
148-160	2nd section	

The "zigzag theme" (mm. 1-6)--a characteristic of French impressionism<sup>4</sup>--is based on the F minor *Gypsy scale*.<sup>5</sup> Its transformations will generate the material for the rest of the themes of the sonata.

The "sighing motive" first played by the violin (mm. 8-9) is imitated almost identically by the piano. The long-short rhythm of the motive can

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<sup>3</sup>In this paper, the term "unison" refers to the simultaneous performance of a melody by various instruments, either at the same pitch or in a different octave.

<sup>4</sup>*Harvard Dictionary of Music*, 2nd ed., s.v. "Impressionism." See, for example, the opening of Debussy's "Nuages".

<sup>5</sup>See p. 27, below.

perhaps be traced back to the first movement of Franck's Violin Sonata. The motive reappears during the transition (m. 32) and again in the coda (m. 148) creating a feeling of a nostalgic, unfulfilled desire.

Played by both instruments, the descending syncopated F-minor scale produces a large hemiola (mm. 14-16). The scale harmonizes a chain of first-inversion triads with the exception of the second inversion dominant triads the last of which will serve as a cadential 6/4. The bass line moves in contrary motion with the upper voices, creating a syncopated rhythm at the same time. Transformed and transposed but always syncopated, the scale reappears many times during the third movement (mm. 28, 216, etc.).

The transition starts with a counterstatement of the "zigzag theme" (m. 24) after which the "sighing motive" reappears twice (mm. 32, 36). Played a major third higher than the first time, the motive thereby prepares the new key of the second theme group (see Table I).

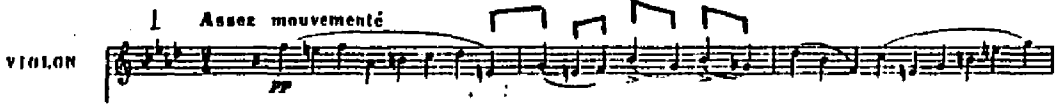
The building blocks of the *Gypsy scale* used at the opening are also used in the second theme group, in the key of A minor (m. 38). Normally, in sonata form, the second group appears in a key closely related to the principal key, typically the relative major for minor-mode movements. The tonal areas chosen should cement and unify the work, giving it variety within unity. Here, however, reflecting the frequent mode changes and oscillations between major and minor thirds,<sup>6</sup> Enescu chooses a key far removed from the initial one (A minor instead of A-flat major). This key eventually leads to a brief C major--A minor's relative.

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<sup>6</sup>For example, m. 2 in the first movement, mm. 81-82 in the second movement, m. 8 in the third movement, etc.

The second theme consists of two phrases. The first phrase (m. 38) is based on the motion-pattern of bar 2 (Ex. 1) and features a long-short rhythm which suggests an atmosphere of a sad waltz. Its tonal area is a stable A minor. By contrast, the second phrase (m. 42), featuring a set of quadruplets, is harmonically unstable, incorporating the brief modulation to C major (mm. 43-44). The entire theme is reiterated by the piano (m. 53) while the violin contrapuntally superimposes a transformation of the "zigzag theme". Later the second phrase becomes the subject of imitation between piano and violin (mm. 57, 59).

violin *1* *Assez mouvementé*



The first musical example shows a violin staff with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked '1 Assez mouvementé'. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. A dynamic marking 'pp' is visible. Below this, the 'Zigzag theme' is shown on two staves, each with a treble clef. The theme consists of a series of notes connected by a long, sweeping line, with some notes beamed together. The 'Second theme' is also shown on two staves, each with a treble clef. The theme consists of a series of notes connected by a long, sweeping line, with some notes beamed together.

Zigzag theme

Second theme

Example 1: First movement.

The closing theme (m. 65) is based on material derived from the second phrase of the second group and is equally unstable harmonically. Its main characteristics are ascending octaves followed by descending minor triads, as well as the imitation between violin and piano. By continuing the same repeated note pattern into the next section, the piano accompaniment creates a smooth connection between the exposition and the development.



The development is based entirely on the "zigzag theme". In the first section (m. 80), the violin reintroduces the theme in the initial key. The reappearance of the first theme in the initial key at the beginning of the development is a normal procedure when the exposition is not repeated, as for example in the first movement of Brahms's Fourth Symphony. During the last two sections (mm. 85, 94 with upbeat) the right hand and then the left hand of the piano take turns elaborating and expanding the same theme, while diminished and dominant-seventh chords create a smooth passage to the recapitulation.

The climax of the development is at the same time the beginning of the recapitulation (m. 101). Since the first two elements of the first group have been used extensively during the transition and during the development, the recapitulation brings back only the descending, syncopated scale of the first group. In contrast to the exposition, where it has a range of only two octaves, in the recapitulation the scale extends to three octaves, creating a hemiola spanning five bars.

The second group, introduced without any transition, is brought back in measure 107. The first phrase reappears in the initial key (F minor) fulfilling the requirements of sonata principle, after which the harmonic instability of the remainder of the group is felt again (m. 114). Just as in the exposition, the piano reiterates the second theme (m. 122), while the violin superimposes the somewhat altered "zigzag theme". And just as in the beginning, the second statement of the theme is again subject to imitation between piano and violin (mm. 126, 128). The recapitulation ends in a melancholy B-flat minor arpeggiated cadence (m. 134), introducing an important harmonic structure that will resurface in every movement.

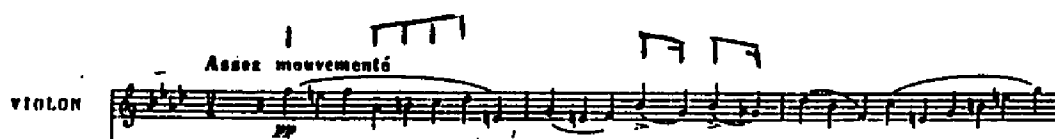
The two sections of the coda are based on the two elements of the first group that failed to appear in the recapitulation. In the first section (m. 135), both instruments bring back in unison the "zigzag theme" in a fast tempo (*Tres vite*). At the same time the compound triple meter (9/4) suddenly changes to a fast *Alla breve* (2/2), anticipating the duple meter of the third movement and the similar tempo in which the first theme will reappear there.

Returning to the previous meter (9/4) and the previous tempo (*1<sup>er</sup> Mouvement*), the last section of the coda (m. 148) summarizes the atmosphere of the movement with one very suggestive indication--*plaintif*. The "sighing motive" is played again by the violin alone, while the piano stealthily brings in the "zigzag theme". The entire movement ends appropriately in a very soft dynamic (ppp) and with an imperfect authentic cadence.

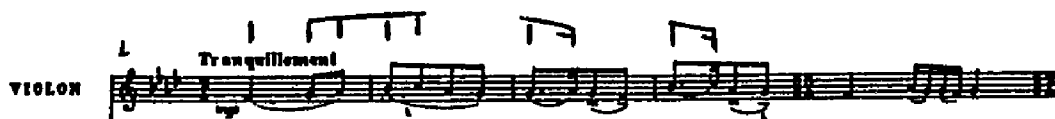
The second movement (*Tranquillement*) is written in ternary form (Table II). The first section starts with a lullaby-like melody played by the violin. Using mostly the F-minor pentachord and featuring five ascending consecutive notes followed by two long-short rhythms, the contour of the melody can be traced back to the "zigzag theme" (Ex. 2). This section is characterized by frequent meter changes and by the partial reappearance of the "zigzag theme" which here functions as the conclusion of the section.

Table II: Second movement.

<u>Measure No.</u>	<u>Section</u>	<u>Key</u>
1-32	A	F minor
33-43	transition	
44-95	B	F major
95-100	transition	
101-115	A <sup>1</sup>	F minor
116-141	Coda	



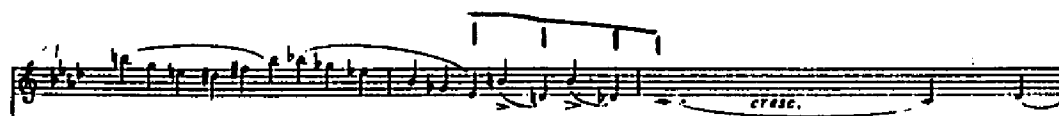
### Zigzag theme



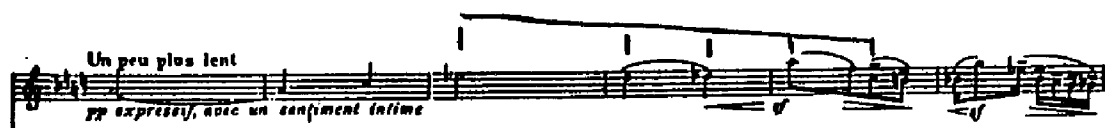
### Lullaby-like melody

#### Example 2: Second movement.

The short link played by the violin alone (mm. 42-43) leads to the middle section in F major (m. 44), whose theme consists of two phrases. Embedded in the first phrase (mm. 44-51) is a direct reference to the pitch content of the "zigzag theme" (Ex. 3). The second phrase (mm. 52-58) is a tonal reinterpretation (G minor) coupled with a rhythmic transformation of the first section's lullaby-like melody (Ex. 4).



### Zigzag theme



### Middle section

#### Example 3: Second movement.



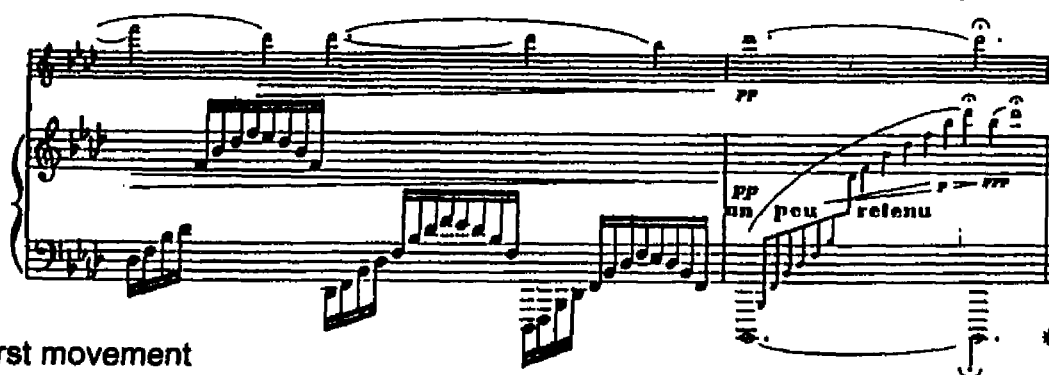
Lullaby-like melody



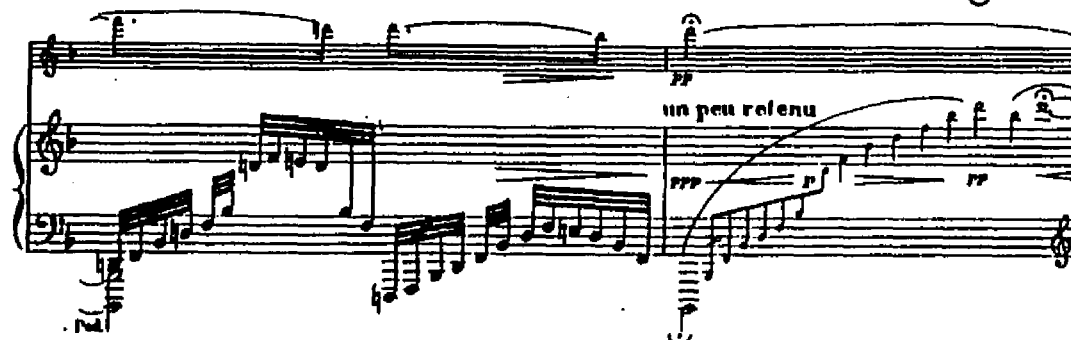
Middle section

Example 4: Second movement.

In contrast to the tonal stability of the first section, the middle section's F major is unstable, as the G-minor implication of the second phrase proves. This section also features a B-flat major arpeggiated cadence (m. 83). As the counterpart of the B-flat minor cadence ending the recapitulation of the first movement, this cadence further connects the two movements (Ex. 5).



First movement

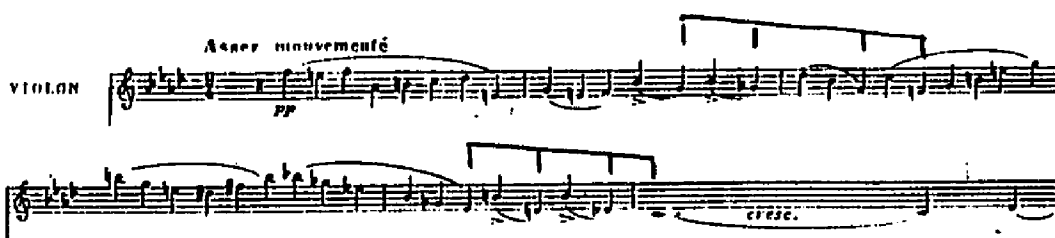


Second movement

Example 5: B-flat cadences.

The transition to the last section is based on the second phrase of the middle section and is played by the piano alone (m. 95). The absence of the violin (mm. 84-99) is beautifully striking and is balanced by the absence of the piano during the coda (m.124).

After a descending chromatic scale in the left hand of the piano part (mm. 95-99) based directly on the harmonic skeleton of the "zigzag theme" (Ex. 6), the violin, muted this time, introduces the last section of the movement (m. 101), which is an abbreviated reprise of the first section.



#### Zigzag theme



#### Transition

Example 6: Second movement.

The coda, based on material derived from the first section (mm. 1-3), is played largely by the violin alone. As a conclusion, the transposed "zigzag theme" is heard again (m.131) sustained by an occasional two-note piano interjection, reminiscent of the "sighing motive."

At the end of the movement, the term *enchainez* (linked together) indicates that the second and third movements are to be connected. The last

two chords joining these movements are unusual and yet typical of Enescu's harmonic language. The chord of the penultimate bar--a mixture of G minor and B-flat major chords--summarizes two of the movement's important harmonic implications (mm. 52, 83). The open fifth of the last bar reflects the movement's modal ambiguity while serving as the dominant of the D-minor chord on the downbeat of the third movement.

Like the first movement, the third movement is written in sonata form (Table III). Its first chord is an exact reiteration of the second movement's last chord, strengthening the connection between the two parts.

Table III: Third movement.

<u>Measure No.</u>	<u>Section</u>	<u>Key</u>
1-115	Exposition	
1 -26	1st group	C major-F major
26-50	transition	
50-103	2nd group	C minor-C major
103-115	closing	C major
115-189	Development	
115-154	1st section	
155-178	2nd section	G flat major
178-189	retransition	
189-320	Recapitulation	
189-213	1st group	F major-B flat major
214-241	transition	
241-288	2nd group	F minor-F major
289-320	closing	F major
321-345	Coda	
321-334	1st section	
336-345	2nd section	

Even though the movement's overall tonality--F major--continues the idea of tonal unity from previous movements, the first theme of the exposition begins in the dominant key of C major. During this section, the theme skillfully

avoids the key of F major until the cadence that signals the arrival of the transition (m. 26). The resulting tonal relationship--V-I--suggests that the entire section functions like a large-scale F-major cadence.

Although this procedure is very unusual, a similar type of tonal relationship is found in the third movement of Brahms's String Quartet in C minor, op. 51, no. 1. The first section of this movement, which like Enescu's sonata is in F minor, starts in the key of the dominant and ends in the key of the tonic. Since Enescu lodged in Helmesberger's house where Brahms's music was performed daily, it is likely that Enescu was familiar with the quartet and was probably influenced by it.

As in the case of the lullaby-like melody of the second movement, the material used in the first theme of the third movement is also motivically related to the "zigzag theme". Again, the five ascending consecutive notes followed by the two long-short rhythms are reminiscent of the first two measures of the first movement (Ex. 7). Played first by the piano (m. 1) and then by the violin (m. 13), the theme consists of two phrases. The first phrase (mm. 1-4) cadences in C major, while the second phrase is modulatory (mm. 5-8) and will eventually lead toward the key of F major and the transition.

The first two subsections of the transition (mm. 26, 32) are based on material taken partly from the first phrase of the theme--the five ascending consecutive notes from measure one--and partly from the descending syncopated chords of the first movement. The third subsection of the transition (m. 40) uses a modulatory version of the first phrase and features a five-bar canon (mm. 42-46). The ever-increasing dynamic of this passage--pp to ff--prepares the arrival of the second theme.



### Zigzag theme

### First theme

### Example 7: Third movement.

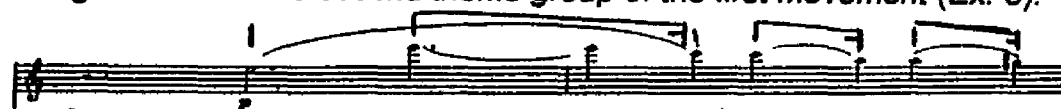
Introduced by the violin, the second theme of the movement is played on a background of ostinato chords in the piano part (m. 53). Based on the same "zigzag theme", this second theme owes its dramatic character to the staccato (*tres sec*) but soft piano accompaniment with its regular strong-beat accents (mm. 59-63) combined with the transformation of the "zigzag theme". The theme's rhythmic augmentation--whole notes at the opening versus quarter notes in the first movement--as well as the triplet rhythms emphasizing mostly arpeggios (mm. 68-70, etc.), contribute to this section's increased tension.

The sudden change in the texture of the accompaniment marks the beginning of a new section of the second theme group (m. 76). Even though the material used here is basically the same as in the previous section, its character is dramatically different. The "zigzag theme" presented here in the major mode and in a diminution ratio of 8:1--eighth notes versus the previous whole notes--becomes a lively peasant dance in which accents and triplet rhythms underline the gay character of the section.



While continuing to emphasize the C-major key of the second theme group, the closing area (m. 103) brings back the second movement's lullaby-like melody as the bass line beneath the previous section's accompaniment.

The development, in two sections, summarizes all the themes from the previous movements. In the first section, the diminution version of the "zigzag theme" played by the piano serves as a counterpoint to the third movement's first phrase played by the violin in D major (m. 116). Three bars later, the roles reverse and, on the same counterpoint played by the violin, the piano answers with the second phrase of the first theme. Then, the left hand of the piano part brings back the second movement's lullaby-like melody (m. 134) while the violin plays fragments from the second theme group of the first movement (Ex. 8).



First movement, second group

Third movement, development

Example 8: Third movement.

In the second section, the reappearance of the two superimposed themes of the second movement (m. 155) produces an ecstatic moment underlining the slow movement's emotional importance. The dramatic change in tempo, the superimposition of the two equally important themes, the doubling of nearly all important notes, the very loud dynamic backed by Enescu's indication *--avec une sonorité de carillon* (with a sonority of bells)--indicate the climatic point of the movement as well as the apotheosis of the entire sonata.

The lullaby-like melody of the second movement is also present in the retransition (m. 179). During this section, the melody is ingeniously transformed back into the third movement's first theme (Ex. 9), paving the way for the arrival of the recapitulation.

The image displays a musical score for a piano piece, specifically focusing on the retransition and recapitulation of the third movement. The score is written for piano and consists of two systems of staves. The first system shows a retransition with a 'Mouvt' marking and a 'très fondu' instruction. The second system shows the beginning of the recapitulation, marked '1er Mouvt' and '26 1er Mouvt (♩ = 120)'. The music features complex rhythmic patterns and dynamic markings like 'pp' and 'm.f.'.

Example 9: Third Movement, retransition and recapitulation.

In the recapitulation, for the first time during this movement, the first theme group is stated in the overall tonic of F (m. 190). Here, the group's harmonic progression I-IV suggests a relationship similar to the V-I progression of the exposition. The resulting B-flat major cadence (m. 214) is on a larger scale the harmonic counterpart of the arpeggiated B-flat cadences of the previous two movements.<sup>7</sup>

Except for a brief extension at measure 230, the transition (m. 214) unfolds virtually unchanged from that of the exposition, facilitating the arrival of the second theme.

The second theme, also unchanged from its first appearance in the exposition, is reintroduced in the tonic key of F major (m. 244), thus fulfilling the tonal requirements of the sonata principle.

As before, the closing section is based on the second movement's lullaby-like melody played by the lower voices of the piano part. But unlike in the exposition, a sonorous link extends this section (mm. 311-314) connecting it to the coda.

The arrival of the coda is prepared by one last quotation from the second movement. The same lullaby-like melody reappears one more time in rhythmic augmentation (mm. 315-320) as a last reminder of the emotionally charged slow movement.

The coda, which starts on the transformed, syncopated scale of the first movement (m. 321), concludes with the "zigzag theme" played in its diminution version.

<sup>7</sup>See Ex. 5, p. 19, above.

### Romanian Folk Characteristics

One of the most distinctive traits setting this sonata apart from the rest of the violin literature is its Romanian character. Every movement, in one way or another, is a reminder of the powerful influence of Romanian folk music on Enescu.

During the first movement, the *Gypsy scale* provides the building blocks for the "zigzag theme" of the first group as well as for the first phrase of the second group. This Oriental mode, which features two augmented seconds between  $\hat{3}-\hat{4}$  and  $\hat{6}-\hat{7}$ , probably originated in India and was introduced into Romania by Gypsy musicians during the Turkish occupation of that country (16th-19th centuries). The same musicians were also responsible for preserving and promoting the repertoire associated with this scale.<sup>8</sup> Widely used by folk musicians, this scale structure was also used in Brahms's Violin Concerto, in the soloist's rhapsodic entrance leading to the first theme group of the first movement.

In the second movement, the lullaby-like melody, while not a literal quotation of a folk tune, has all the characteristics of a Romanian *doina*, as do all its transformations.

The *doina*, also known as *hora lunga*, is a vocal or instrumental genre of Romanian folk music. As Bartok wrote in 1935, "The most important result of folk music research in recent years is without doubt the discovery of the so-called *hora lungă*".<sup>9</sup>

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<sup>8</sup>Robert Garfias, "Survivals of Turkish Characteristics in Romanian Musica Lăutărească", *Yearbook for Traditional Music* 13 (1981): 98.

<sup>9</sup>*The New Grove Dictionary of Music and Musicians*, s.v. "Hora lungă," by A. L. Lloyd.

Emilia Comisel defines *doina* as "a recitative chant of big dimensions in which the interpreter can freely improvise; as a free, open form lacking a precise contour, *doina* has an undetermined number of melodic lines and a *parlando-rubato* rhythm."<sup>10</sup>

The term *parlando-rubato*, coined by Bartok, is used to show the various amplifications and compressions of the rhythmic groups due to this genre's flexible tempo.<sup>11</sup> In this case, the *parlando-rubato* rhythm translates into the frequent meter changes of the second movement.

The *doina* consists of an indefinite number of variations based on one melody which is repeated and ornamented depending on the fancy of the moment. Accordingly, during this movement the lullaby-like melody and its transformations appear numerous times (mm. 1, 6, 18, 23, 33, etc.), suggesting a rhapsodic style shaped firmly within the ternary form.

The lively peasant dance of the third movement (m. 76) is another example of the influence Romanian folk music had upon Enescu. Here, the most important element giving this section its folk character is the piano accompaniment. During the previous section (m. 50), the piano chords--all eighth notes--are played with both hands on each beat, with rests on each offbeat. During the dance section, the left hand plays broken chords on each beat while the right hand plays its chords on the offbeats. This alternating figure is a characteristic of Romanian folk music known as *contratimp* (contra tempo)

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<sup>10</sup>Emilia Comisel, "Les genres de la music populaire roumaine-doina," in *Zbornik Radova u Cast Akademika Cvjetka Rihtmana* (Sarajevo: Akademija Nauka i Umjetnost Bosne i Hercegovine, 1986), 91.

<sup>11</sup>*The New Grove Dictionary of Music and Musicians*, s.v. "Romania," by Tiberiu Alexandru.

and the effect produced by this type of accompaniment suggests an imitation of a Romanian *taraf*.

Originating in the Turkish language, the word *taraf* is used to describe a small band of professional or semi-professional musicians, most often Gypsies, who perform for weddings, dances and other parties. The *taraf*'s most frequently used instruments are the violin, the double bass, the *tambal* (cimbalom), the *nai* (Pan-pipes), and more recently the accordion. Their repertoire encompasses instrumental as well as vocal music. The instrumental music includes mostly dances such as *horas* and *sîrbas*, whereas the vocal music consists of modified versions of the *doina*, in which the vocal line maintains its *parlando-rubato* character, while the accompaniment provides the strict rhythm of a dance, usually a *hora*.<sup>12</sup>

In this particular case, the relative simplicity of the harmony--mostly dominant-tonic relationships (mm. 76-85, etc.), the monotonous repetition of the same chord in the upper voices (mm. 87-93, etc.), the parallels due to the absence of strict voice-leading (mm. 82-83, etc.), and the fast duple meter tempo combined with the *contratimpi* of the upper voices, all imply an imitation of an unsophisticated instrumental group playing a lively *hora*.

### Cyclicism

Besides Romanian folk music, which inspired Enescu throughout his career, the cyclic approach to composition was another powerful influence which played an important role in most of his works. Infrequently used in the 18th-century-sonata, the cyclic treatment of musical form attained its highest point during the late 19th century. Composers like Beethoven, Schubert, Schumann,

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<sup>12</sup>Robert Garfias, "Survival of Turkish Characteristics": 100-101.

and Berlioz laid the foundation on which Liszt, Franck and Faure<sup>1</sup> elevated this concept to new heights.

Coupled with the principle of thematic transformation, this concept permeates Enescu's Second Violin Sonata, giving the piece unity, variety and continuity. The cyclic reappearances of the first theme group with its transformations and reorganizations are the quintessence of the entire work. The first movement's transition and second group, as well as its development and coda are based on transformations of the "zigzag theme". The second movement's lullaby-like melody and its middle section derive their material from the same theme and so does the third movement's first group, as well as its transition, development and coda. Fragmented or intact, the "zigzag theme" itself reappears literally during the second movement (m. 12, etc.) as well as the third movement (m. 53). These partial or total reiterations and transformations of the first theme group complete the cycle and contribute to the unity of the sonata.

Enescu's harmonic language reflects another cyclic aspect of this piece. Just like the first theme group which reappears periodically, certain harmonic structures resurface in every movement. The B-flat minor arpeggiated cadence of the first movement (m. 134) is brought back in the second movement as a B-flat major cadence (m. 83)<sup>13</sup>. Later it returns in the third movement as the large-scale B-flat major cadence of the recapitulation (m. 214), completing the cycle.

By the same token, the Neapolitan harmony appearing in embryonic form in the first movement (m. 2) is also prominent in the second movement (mm. 4, 11, etc.). This harmony will come back during the third movement and

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<sup>13</sup>See Ex. 5.

culminate with the G-flat major climactic section of the development (m. 155), again completing the cycle and unifying the piece.

Enescu's rhythmic language is likewise an intrinsic part of his cyclic approach to composition. Besides the two consecutive long-short rhythms of the "zigzag theme" which reappear in every movement (mm. 3-4 in second movement, m. 2 in third movement, etc.), metric dissonances--groups of notes contradicting the metric pulse--permeate the entire sonata. The hemiola created by the descending syncopated scale of the first movement (m. 14) can also be found in the third movement (mm. 28, 36, etc.). During the first movement, groups of six slurred quarter notes contradict the 9/4 meter (mm. 3-4, 26-29, etc.). In the second movement, ordinary subdivisions of four sixteenth notes per quarter in the left hand of the piano part go against groups of three sixteenth notes in the right hand of the piano part and the violin part (mm. 77-78). Similar rhythmic techniques are also found in the last movement where repeated note patterns create 3/4 groups inside 4/4 measures (mm. 11-13, etc.). While making the music more interesting, the presence of these metric dissonances in every movement likewise unifies the entire piece.

In response to critics who could not understand his compositions, Enescu stated that his musical language was synonymous with polyphony.<sup>14</sup> This sonata is no exception: contrapuntal writing abounds everywhere, giving the music complexity, richness and coherence. During the first movement, canonic imitations--found practically in each section (mm. 8-10, 50-52, 57-60, etc.)--go hand in hand with the superimposition of the two theme groups (mm. 53-56, 122-125). In the middle section of the second movement, the canon started by the piano is followed by the violin four bars later, first at the octave

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<sup>14</sup>Gavoty, *Les Souvenirs*, 84.



and then at the second (mm. 59-75). This procedure is further carried into the third movement when the violin initiates a canon followed by the piano one bar later, first at the seventh and then at the sixth (mm. 42-46). During this movement other canonic imitations continue the pattern of contrapuntal writing (mm. 26-27, 32-35, etc.) which culminates with the superimposition of the two reiterated themes from the second movement (m. 155).

The polyphonic complexity of Enescu's sonata is balanced only by the simplicity of its ending. Stripped of harmony or polyphony, the "zigzag theme" can be heard one last time (m. 336). Played by both instruments in unison, in a soft dynamic and in the same register in which it was first heard, the "zigzag theme" literally completes the cycle, ending the sonata as it had begun. The difference is that in the beginning the theme had the power of a statement; here it has the wisdom of a conclusion.

The elements that shaped Enescu's musical thinking were powerful and diverse. Brahms and German Romanticism, Franck and the cyclic principle, Fauré and French Impressionism and of course, the Romanian folk idiom all played a vital role in the creation of this sonata. Yet, in spite of the numerous and sometimes contradictory musical elements, by skillfully blending and shaping them into new molds, Enescu created a masterpiece which stands apart and stands alone.

## CHAPTER III

### CONTEXT AND SIGNIFICANCE

I always think that the richest culture comes from cross-fertilization between east and west.<sup>1</sup>

With the completion of his Second Violin Sonata, Enescu unveiled a very personal style in which compositional techniques such as cyclicism and thematic transformation blend with Romanian folk elements, adding spice and originality to the music. This exotic style continued in many of Enescu's later works, setting him apart from the mainstream French composers.

One technique found in the Second Violin Sonata and later encountered in other pieces is the frequent use of unisons. These unisons can appear at the very beginning of a piece--as in the Second Violin Sonata, op. 6, the Octet for Strings, op. 7, the Second Rhapsody, op. 11, and the First Symphony, op. 13; in the middle of a piece--as in the "Lullaby" from "Impressions of Childhood", op. 28; or at the very end of a piece--as in the Second Violin Sonata and the Octet for Strings. Wherever they occur, they usually underline significant moments in Enescu's compositions such as principal themes and conclusions. The use of this technique finds its highest expression in the "Prelude in Unison" of his Orchestral Suite, op. 9, dedicated to Saint-Saëns. Unprecedented in the entire Western music literature, the "Prelude", played only by violins, violas and cellos, was cited for a long time in Kodály's class as the perfect example of a monody.<sup>2</sup>

<sup>1</sup>Yehudi Menuhin, *Unfinished Journey* (New York: Alfred A. Knopf, 1977), 217.

<sup>2</sup>Gavoty, *Les Souvenirs*, 86-87.

Another important compositional technique employed in the Second Violin Sonata and also found in Enescu's later music is the use of the cyclic principle coupled with the application of thematic transformations. Works such as the Third Symphony in C major, op. 21, the String Quartet, op. 22, no. 2, and the Piano Sonata in D major, op. 24, are only a few examples of the vital role played by these principles in Enescu's musical thinking. Nowhere else are these principles more evident than in the Octet for Strings, op. 7. Enescu himself described the difficulties of writing this piece as follows:

...I had to grapple with the problem of formal construction; I wanted to write the Octet in four connected movements, in such a way that although each movement would retain its own autonomy, the whole piece would form one big sonata movement, extremely enlarged.<sup>3</sup>

Just as in the Second Violin Sonata, all other themes as well as all the transitions and the development sections of the Octet's four movements derive their material from the initial theme. Referring to the Octet's last movement, Malcolm remarks that "as it gathers force, it becomes an extravaganza of cyclical form with restatements, combinations and superimpositions of all the main thematic elements of the previous movements."<sup>4</sup>

However, the main feature separating Enescu's work from that of his predecessors or contemporaries is undoubtedly the use of the Romanian idiom which haunted him throughout his compositional career. Speaking about this source of inspiration which added a unique flavor to his music, Enescu stated:

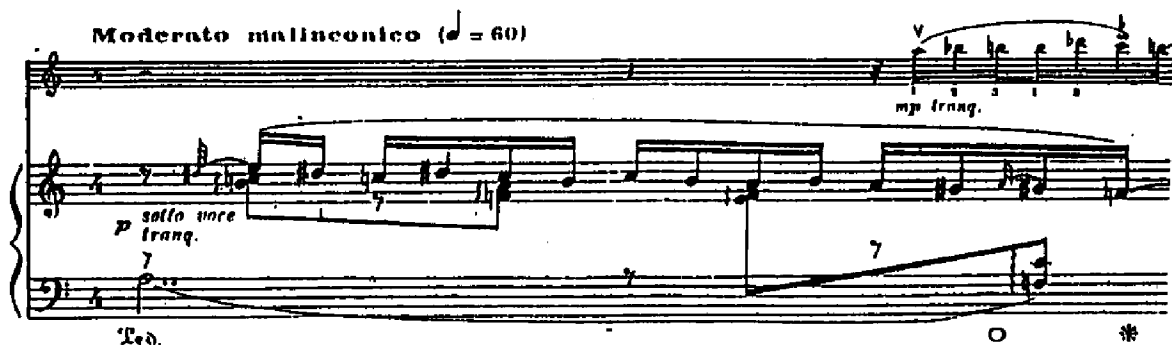
Romanian folk music exudes a strange melancholy. Yet, I am not so sure that melancholy is the right word. To me, this music is before

<sup>3</sup>Gavoty, *Les Souvenirs*, 85.

<sup>4</sup>Malcolm, *Enescu*, 79.

anything else the music of dreams, because it persistently reaches toward the minor, which in itself is the color of the nostalgic reverie.<sup>5</sup>

Certain elements of this Romanian idiom that can be found in the Second Violin Sonata are also present in a large number of Enescu's later works such as the Romanian Rhapsodies, op. 11, the Third Violin Sonata, op. 25, "Impressions of Childhood", op. 28, and even in his opera *Oedipe*, op. 23. One such element is the *Gypsy scale*. Used in the "zigzag theme" of the Second Violin Sonata, this scale is also found in the first movement of his Third Violin Sonata. Unlike in the "zigzag theme" where the inversion of one of the augmented seconds softens the impact of this unusual scale, here the effect produced by this Oriental mode is more striking since both augmented seconds appear directly (Ex. 10).



Example 10: Third Violin Sonata, first movement.

Another folk element present in the Second Violin Sonata which will resurface in Enescu's later works is the *doina*. The texture of the violin part in the second movement of his Third Violin Sonata--harmonics only, supported by one repeated note in the piano part--as well as the indication *non vibrato*, clearly

<sup>5</sup>Gavoty, *Les Souvenirs*, 40.

suggests an imitation of a shepherd's flute playing a *doina*. In *Oedipe*, according to Malcolm, "A pastoral motif, reminiscent of a *doina*, is associated with the shepherds from Act One onwards".<sup>6</sup> Moreover, the frequent meter changes of the Lullaby from his "Impressions of Childhood" reflect the *parlando-rubato* rhythm of this archaic and ageless lyrical genre (Ex. 11).

CHANSON POUR BERGER  
 Con moto moderato  
 (♩ = 66)  
 mp  
 (p) *semplice*  
 Con moto moderato  
 (♩ = 66)  
 P s.v. *semplice*

(Senza rigore . . . . .)

10

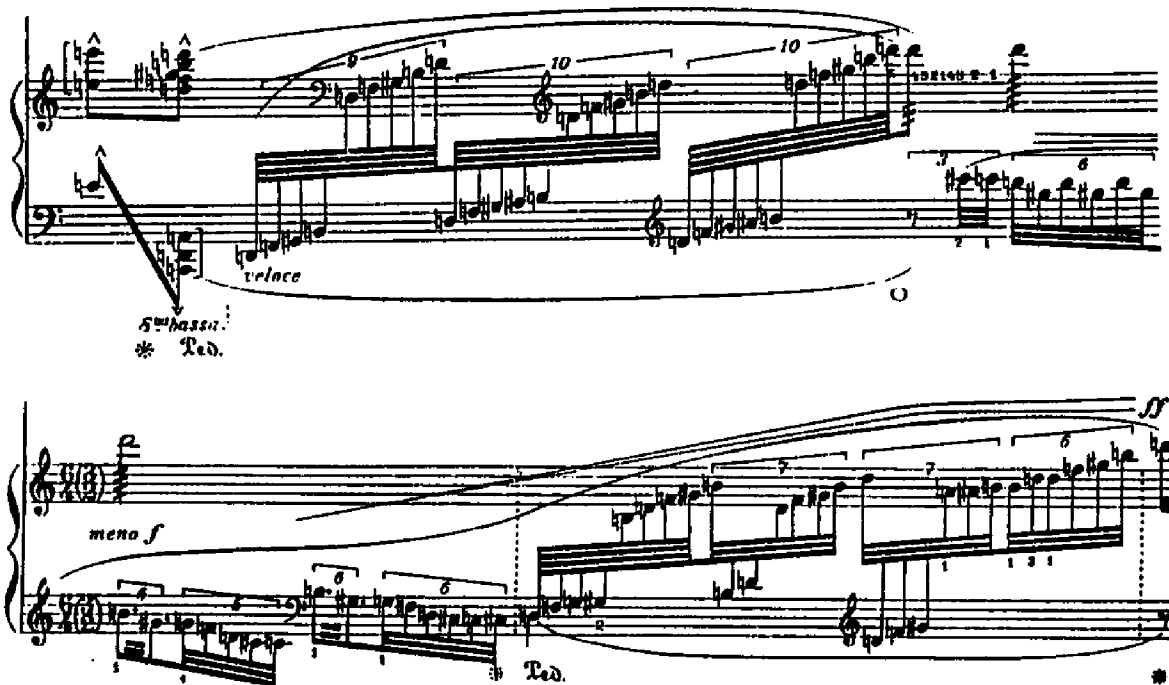
(Senza rigore . . . . .)

Example 11: Impressions of Childhood, Lullaby.

Finally, the imitation of traditional instruments as well as the imitation of nature in general is another important element of Romanian folk music extensively used in Enescu's works. Just as in the third movement of the Second Violin Sonata where the piano part imitates a *taraf* playing a *hora*, in the second movement of the Third Violin Sonata the piano part imitates the improvisational accompaniment of a cimbalom (Ex. 12). Other imitations such

<sup>6</sup>Malcolm, *Enescu*, 150.

as bird song and fiddle-playing are present in Enescu's First Romanian Rhapsody--with the introduction of the folk tune *Ciocârlia* (lark)--as well as in his suite "Impressions of Childhood". In the suite, the imitation of bird song is realized by the use of tremolos, harmonics, glissandos and strategically placed rests, whereas the imitation of fiddle-playing is accomplished by the use of glissandos and open strings, as well as by the use of accents and mordents placed on the weak beats of the measure. However, the overall atmosphere of the piece is not that of mechanical imitation but rather that of reminiscence and evocation.



Example 12: Third Violin Sonata, second movement.

### Conclusion

Enescu's life, personality and musical accomplishments were always an endless source of inspiration for his contemporaries as well as for the younger generation. They were best summarized by his most illustrious student, Yehudi Menuhin:

What drew me irresistibly to him was the universal scope of his nature - he straddled East and West. Enescu knew the extremes of the simple and poor life of the peasants and the elegant life of the court, the spontaneous expression of the gypsy and the stylized, intellectually critical quality of the French. No one, in my experience, has achieved in musical communications a more organic fusion of reason and intuition than him. The impact on those people who had the privilege to know him, or study with him, was enormous...The sheer volume of knowledge, let alone the fire and the dynamic, passionate intensity of his interpretations, his understanding of music was almost incomprehensible...His dream was to be quietly lying on a warm field in the sun in Moldavia, listening to the insects buzz around him, and transforming that sense of deep living and deep satisfaction into music...It was the memory of those fields, the memory of the sounds he associated with the nature of Roumania that kept him alive...from the birds to the insects, from the violins to the reeds and pipes of primitive instruments. His greatest legacy remains his compositions, to which his happiest hours were dedicated.<sup>7</sup>

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<sup>7</sup>Yehudi Menuhin, "My great Master," *ADAM International Revue* 43, no 434-6 (1981) : 21.

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## **VITA**

**Vladimir Hirsu was born in August, 1944 in Bucharest, Romania. He began playing the violin at the age of six and at the age of nine he was admitted to the Bucharest Special School of Music for gifted children. In 1963, after graduating from the School of Music, Mr. Hirsu entered the Bucharest Conservatory where he studied violin with George Manoliu and Adia Ghertzovici.**

**In 1969, upon graduating from the Conservatory, Mr. Hirsu began teaching violin at the Bucharest Special School of Music. In 1973, after defecting from communist Romania, Mr. Hirsu established residence in New Orleans, Louisiana where he became a member of the New Orleans Symphony Orchestra, and served as concertmaster on many occasions.**

**In 1992, Mr. Hirsu decided to pursue a Doctoral degree in music performance at Louisiana State University in Baton Rouge where he studied violin with Sally O'Reilly and Camilla Wicks. Mr. Hirsu currently serves as Concertmaster of the Jefferson Performing Arts Orchestra and is the violin instructor at Delgado College in New Orleans.**

DOCTORAL EXAMINATION AND DISSERTATION REPORT

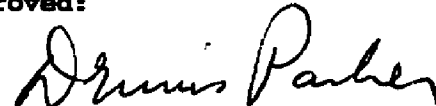
**Candidate:** Vladimir L. Hirsu

**Major Field:** Music

**Title of Dissertation:**

East Meets West in Enescu's Second Sonata for Piano and Violin, Op. 6

**Approved:**



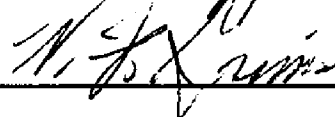
Major Professor and Chairman

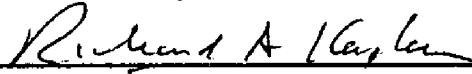


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**EXAMINING COMMITTEE:**









**Date of Examination:**

October 25, 1995